

SHINING TIME STATION

EPISODE #17
"TOO MANY COOKS"

SHOOTING SCRIPT

By Ellis Weiner

From characters and series storyline
created by Britt Allcroft and
Rick Siggelkow

DIRECTED BY: GREGORY LEHANE

c Quality Family Entertainment Inc., 1988

SCENE 1
(MAINSET)

(MATT AND TANYA ARE DOWNSTAGE,
PLAYING WITH PIPE CLEANERS AND
COLORED PAPER. STACY IS DOING
PAPERWORK IN THE TICKET BOOTH)

(SFX: TRAIN AT PLATFORM ABOUT
TO PULL OUT)

HARRY: (O.S.)

You take care now, you
hear?

(SFX: TRAIN PULL OUT)

(HARRY ENTERS FROM ARCH WITH
WRAPPED PACKAGE)

HARRY: (CONTD)

The train to Waddly had a
package for us. It says
"To All My Friends at
Shining Time Station."

TANYA:

Let's open it!

(AS THE KIDS UNWRAP IT, STACY
JOINS THEM)

HARRY:

Feels heavy. Like a lot
of bottles.

SCENE 1 (CONTD)

MATT:

(HOLDS UP JAR AND LETTER)

What's this?

STACY:

(TAKES LETTER, READS)

"My dear friends:

Enclosed is a free sample
of my new sandwich spread.I will be marketing it
soon to elegant gourmet-
types from coast to coast.The recipe is from my
mother, but the quality
is all mine. Enjoy!

Your pal -- "

(SHE STARTS TO LAUGH)

" -- Schemer!"

(SFX: PHONE RINGS)(STACY, STILL LAUGHING, GOES TO
ANSWER)

TANYA:

I didn't know Schemer
could cook.

SCENE 1 (CONTD)

HARRY:

We haven't tasted it yet.

Maybe he can't.

(STACY ANSWERS PHONE, LAUGHING)

STACY:

Shining Time Station ...

(QUICKLY SOBERS UP)

Sir ... ? If you'd ...

please, sir, if you could
just stop shouting -- Who?

No, Mr. Schemer isn't here
right now ... Well, I
really couldn't say --

(SCHEMER ENTERS. STACY DOESN'T
SEE HIM)

STACY: (CONTD)

Yes, I'll take a message.

From ... the Mayor of East
Shemp?

(SCHEMER LOOKS COCKY AND PUFFED UP,
STARTS TOWARD PHONE)

STACY: (CONTD)

"The package never arrived."

(MORE)

SCENE 1 (CONTD)

STACY: (CONTD)

"This is no way to do
business." And you demand
an explanation.

(SCHEMER MAKES A SQUAWKING NOISE
OF FEAR)

STACY: (CONTD)

Yes, Mr. Mayor. I'll tell
him ... You're welc --

(FLINCHES AT HANGUP)

He hung up. He was really
upset!

SCHEMER:

I can't believe it! I'm
ruined!

MATT:

What happened?

SCHEMER:

I don't know. I thought I
sent a free box of my new
sandwich spread to the Mayor
of East Shemp. He was going
to serve it to the Friends

(MORE)

SCENE 1 (CONTD)

SCHEMER: (CONTD)

of Flowering Cactus, Ladies
Auxiliary, at their Annual
Benefit Luncheon. But some-
thing must have gone wrong.

(SEARCHES POCKETS)

Wait, I have the receipt.

Let me look.

(PRODUCES RECEIPT. READS. PANICS)

Oh-no. I didn't send it to
East Shemp.

MATT:

Where did you send it?

To West Shemp?

SCHEMER:

(INDICATING RECEIPT)

Caracas, Venezuela! My mind
must have been on something
else. And now my career is
finished!

STACY:

Schemer --

SCENE 1 (CONTD)

SCHEMER:

I've crossed up the Mayor
of East Shemp.

TANYA:

Wait, Schemer! I know!

(OFF HIS WILD LOOK)

We can send the Mayor
our box.

MATT:

We'll just keep one jar for
ourselves.

SCHEMER:

(FALLS TO HIS KNEES AT HER FEET)

That's brilliant! I'm saved!

(LEAPS UP, IN CONTROL)

All right. Miss Jones.

Harry. The workshop. We
need a complete re-wrap.

STACY:

That's not very efficient,
Schemer. We don't need
three people to wrap one
little package. I'll do it.

SCENE 1 (CONTD)

SCHEMER:

Good. And I'll supervise.

HARRY:

(TO SCHEMER)

And I'll make sure you
don't mess up my workshop.

SCHEMER:

Great. Matt, you field
phone calls. Tell everybody
I'm not in. Tanya, you run
the station until we're done.
You're eight, right?

TANYA:

I'm seven.

SCHEMER:

Oh. Well, try to use good
judgment.

(SCHEMER, STACY AND HARRY EXIT)

SCENE 2 (C)
(MAINSET)

(MR. CONDUCTOR APPEARS AT TICKET
BOOTH IN HIP BOOTS WITH ROD,
REEL, ETC.)

MR. C:

He's one to talk about
good judgment, I must say.
Well, I'm off. I'm going
fishing and rafting --
down a river on the
Island of Sodor.

(INDICATES MURAL)

Rather like that raft on
the mural, actually.
Well, see you later.

TANYA:

I thought you only liked
trains, Mr. Conductor. I
didn't know you liked boats.

MR. C:

I like them both. Trains
are good for getting from
place to place in an
interesting way. Boats

(MORE)

SCENE 2 (C) (CONTD)

MR. C: (CONTD)

are good for going
nowhere in an interesting
way. You ride the water,
you wait for the fish ...
And you learn to be
patient. Well, wish me
luck --

MATT:

You should take Schemer
fishing with you.

MR. C:

Oh, I don't think so,
Matt. He'd scare away
the fish. He scares me
away! Anyway --

TANYA:

But don't you think he
needs to learn to be
patient?

MR. C:

I should say so. His
problem is, he thinks of

(MORE)

SCENE 2 (C) (CONTD)

MR. C: (CONTD)

himself all the time.

(BEAT -- HE GROWS INTERESTED
IN IT)

Of course, he's not alone.

Gordon was acting the
same way only last
week -- oh, very well.

Listen --

(HE BLOWS WHISTLE)

(SPFX: THOMAS INTRO FX)SCENE 3 (T)(VTPB: THOMAS EPISODE #24.
"OFF THE RAILS")

SCENE 4 (C)
(MAINSET)

(KIDS AND MR. CONDUCTOR AT
TICKET BOOTH)

TANYA:

Does that mean that
Gordon won't ever be
bossy again?

MR. C:

Well, not for a while,
at least.

SCHEMER: (O.S.)

Shake a leg, Miss Jones.
The train'll be here
any minute!

MR. C:

Whoops! See you later,
Tanya, Matt. He comes,
I go, and that is that!

MATT:

Good luck with the fish!

(SPFX: MR. CONDUCTOR DISAPPEARS)

SCENE 5
(MAINSET)

(STACY, SCHEMER AND HARRY EMERGE
FROM HARRY'S WORKSHOP. STACY
HAS BREAD AND PLASTIC KNIFE.
HARRY HAS NEWLY WRAPPED PACKAGE)

STACY:

Don't worry, Schemer.
The local train won't be
here for ten minutes.

SCHEMER:

The local? This baby
goes on the express!

HARRY:

Hold your steam, Schemer.
"This baby'll" get there
soon enough on the local.
Why do you have to be so
worked-up all the time,
anyway?

SCHEMER:

Because I'm an intense
guy, Harry. I live life
to the fullest. That's
why I'm marketing the
sandwich spread. My

(MORE)

SCENE 5 (CONTD)

SCHEMER: (CONTD)

dream is to help
people eat lunch
to the fullest!

(SFX: TRAIN WHISTLE)

SCHEMER: (CONTD)

(AS HE GRABS PACKAGE FROM HARRY)

Plus to make a buck,
of course.

(SCHEMER TAKES PACKAGE THROUGH
ARCH TO PLATFORM)

TANYA:

Wait! Did we save
a jar for us?

MATT:

(HOLDS JAR UP AT INFO DESK)

Here's one.

STACY:

Well, what are we
waiting for? Let's
try some!

(STACY OPENS IT AND SHE AND THE
KIDS SPREAD IT ON THE SLICES,
MAKING DESIGNS)

SCENE 5 (CONTD)

STACY: (CONTD)

As my granny used to
say, "Eating is like
a job: You've gotta
do it, so you might
as well try to enjoy
it."

(SHE HOLDS UP BREAD; SHE'S CREATED A
FACE WITH THE SPREAD)

STACY: (CONTD)

And who knows? Maybe
Schemer is a really
talented cook. This
might be the tastiest,
zingiest, most wonderful
spread in the world!

(ALL TAKE SIMULTANEOUS BIG DRAMATIC
BITES -- AND ALL IMMEDIATELY RECOIL,
SPIT IT OUT, MAKE FACES, ETC.)

ALL:

BLEAAHHH [etc.]

(SCHEMER JAUNTILY RETURNS FROM
PLATFORM. ALL TURN TO HIM)

SCHEMER:

What happened! You all

(MORE)

SCENE 5 (CONTD)

SCHEMER: (CONTD)

look like you just
experienced a major,
horrible catastrophe!

HARRY:

We did. It's your
sandwich spread.

(SCHEMER FEARS THE WORST FOR AN
INSTANT, THEN SMILES)

SCHEMER:

Get out of here,
Harry, you great big
wonderful kidder, you.
This stuff is fantastic,
isn't it?

TANYA:

Did you taste it yet?

SCHEMER:

(MIMICKING HER)

No, I didn't taste-it-
yet.

(TO STACY, ADULT TO ADULT)

A chef doesn't need to
taste what he makes.
He just creates.

SCENE 5 (CONTD)

STACY:

Sometimes, after he
creates, he tastes.

(SCHEMER COCKILY WAVES OKAY,
SPREADS SOME ON BREAD, TASTES)

(C.U.: SCHEMER TRIES BRAVELY
TO LOOK AS THOUGH HE'S ENJOYING
IT, BUT HE'S AS REPELLED AS
EVERYONE ELSE)

(RESUME: SCHEMER GENTLY PUTS
HIS SLICE DOWN AND EDGES AWAY)

SCHEMER:

Mmmmm. Interesting.

STACY:

Schemer, what's in
this, anyway?

SCHEMER:

(TAKES PAPER OUT OF POCKET)

It's my mother's
fault! She wrote
the recipe!

(READS FROM LIST)

"Mayonnaise ... yogurt
... garlic salt ...
lemon juice ... white
pepper ... cocoa powder -- "

SCENE 5 (CONTD)

HARRY:

What did you say?

Cocoa powder?

SCHEMER:

(POINTS TO LIST)

Right here --

"c. powder." Why?

You think I should
have used chocolate
syrup?

STACY:

Schemer, I don't think
your mother meant cocoa
powder. She probably
meant chili powder.
Cocoa doesn't really
go with all these other
ingredients.

(SCHEMER DOES A LONGISH TAKE.
THEN ...)

SCHEMER:

Not cocoa powder?

(STACY SHAKES HER HEAD)

SCENE 5 (CONTD)

SCHEMER: (CONTD)

Okay, I can live
with that ...

(TO HARRY)

But don't you think
it gives it a kind of
yummy-zummy chocolaty
zip?

(HARRY SHAKES HIS HEAD)

SCHEMER: (CONTD)

Okay, I can live
with that ...

(NODS, PANIC BUILDS. THEN ...)

I'm ruined! I am
totally ruined!

(SCHEMER RUNS FROM STATION OUT
FRONT. A MOMENT OF SILENCE)

HARRY:

(CROSSING TO WORKSHOP)

That's enough of this
foolishness. I've
got work to do.

SCENE 6 (J)
PART 1
(EXT. JUKEBOX)

(ESTABLISHING SHOT)

PART 2
(INT. JUKEBOX)

(THE PUPPETS TAKE FIVE)

GRACE:

Can you believe
Schemer? Putting
cocoa in a sandwich
spread?

TITO:

I don't know, baby.
It sort of makes
sense to me. Like
that Mexican stuff
called mole. That
has chocolate in it.

GRACE:

I don't think that's
what Schemer had in
mind.

SCENE 6 (J) (CONTD)

DIDI:

I think it's a good
idea to put chocolate
on sandwiches. Then
you don't have to
waste time eating
dessert.

REX:

Didi, that's just so
plumb loco, it almost
makes sense.

TEX:

Almost, but not quite,
Rex.

REX:

You said it, Tex.

DIDI:

You two twin dudes,
Tex ... Rex ... Rex ...
Tex ... give me a pain.

SCENE 7 (C)
(MAINSET)

(SPFX: MR. CONDUCTOR APPEARS AT
INFO DESK)

(HE'S OBVIOUSLY BEEN FISHING --
MAYBE HIS PANTS ARE DAMP, HE HAS
FISH HANGING ON LINE, ETC.)

HARRY:

Well, Mr. Conductor!
How they bitin' today?

MR. C:

I've seen better. I
think half the fish
in the river must be
on vacation.

HARRY:

I've had days like
that myself. Why,
sometimes it's all
you can do to stay
awake out there,
just floating down the
river. Well, see you
later.

TANYA:

Mr. Conductor, Schemer
made his sandwich spread
with cocoa!

SCENE 7 (C) (CONTD)

MR. C:

Poor Schemer. He
does try hard, though.

(SFX: TRAIN WHISTLE)

STACY:

(HEADS TOWARD ARCH)

Yes -- and the harder
he tries, the more he
gets into trouble.

(STACY EXITS. THE KIDS GATHER
AROUND MR. CONDUCTOR)

MATT:

Look what we're
making, Mr. Conductor.

MR. C:

Ah, pipe cleaners.
Do you know these are
actually used to
clean pipes? The
kind of pipes people
smoke.

MATT:

I didn't know that.

SCENE 7 (C) (CONTD)

TANYA:

Me neither. I just
thought pipe cleaners
was their name.

MR. C:

Not only that, but
sometimes they take
on a life of their
own. Watch --

SCENE 8 (AF)(VT: "DANCE OF THE STUMBLERS")

SCENE 9 (C)
(MAINSET)

(MR. CONDUCTOR, TANYA & MATT)

MATT:

Thanks, Mr. Conductor.

Those little people
really looked like
pipe cleaners.

TANYA:

Bye, Mr. Conductor.

SCENE 10
(HARRY'S WORKSHOP)

(HARRY IS TINKERING AS MATT AND
TANYA ENTER. IMMEDIATELY,
WITHOUT LOOKING UP ...)

HARRY:

I don't want to hear
anything about Schemer
or his sandwich spread.
Wasted enough time today
on that man.

TANYA:

Then how come you
helped him wrap up his
jars for the train?

HARRY:

Stacy did that. All
I did was hold my
finger down when she
tied the string.

MATT:

(RE: WIRE AND PAPER ON TABLE)

Harry? Can we play
with these?

SCENE 10 (CONTD)

HARRY:

Help yourself.

'Course, I didn't
really mind helping
Schemer out.

TANYA:

Uh-huh.

(THE KIDS START ASSEMBLING FIGURES
FROM WIRE AND PAPER. HARRY IDLY
STARTS TO DO SO TOO, AS HE TALKS)

HARRY:

I mean, he's not a
serious man. I know
that.

MATT:

He's pretty silly.

HARRY:

Mmm-hmm.

(BEAT)

Still, when somebody
needs help, and you
know you can help 'em,
something in you just
naturally volunteers

(MORE)

SCENE 10 (CONTD)

HARRY: (CONTD)

to do it. At least,
it's been that way
with all the best
people I've known.

TANYA:

People who work on
the railroad?

HARRY:

Everybody.

(BEAT)

But especially people
who work on the rail-
road. Did I ever tell
you kids about Jimmy
Anderson? He was one
of my firemen when I
was running a freight
train from Turley.

(HARRY SETTLES IN AND REMEMBERS)

Well, one night we
pull into Spotsville
-- and it's late. We

(MORE)

SCENE 10 (CONTD)

HARRY: (CONTD)

were the last train
for the night.

There's one man in
the station, one
more in the switching
yard, and they both
can't wait to get
home.

(BEAT)

Then the telephone
rings.

(BEAT)

It's Jimmy's wife.
What happened was,
their little boy fell
down a big flight of
steps and hurt himself.
She's calling from the
hospital. Well, sir,
Jimmy looked white as
steam. "Harry," he
says, "I gotta get to

(MORE)

SCENE 10 (CONTD)

HARRY: (CONTD)

the hospital and see
my little boy." Now
normally that's a
four-hour run on the
express. So I said,
"Okay, take it easy,
we'll turn around the
engine and head straight
back to Turley."

(BEAT)

But the station man says
we can't use the express
track, 'cause there's
still some trains runnin'
on 'em. I say, "Why not
take the engine down the
local track?" And the
station man said, "It's
worth a try." And he
sits at that telegraph
and starts tapping out
messages to every station

(MORE)

SCENE 10 (CONTD)

HARRY: (CONTD)

on the railroad. He
tells them to clear
the tracks, set the
points, open her up
straight through.
Now do you know what
this means? It means
that every station man
from Turley to Spots-
ville has to stay late,
clear his southbound
tracks, and wait for us
until we pass through,
before he can lock up
the station and go home.
And they all waited
until we went roaring
past.

(PAUSE)

We made the run in one
hour, twenty-three
minutes. Got in trouble

(MORE)

SCENE 10 (CONTD)

HARRY: (CONTD)

with the boss for it
too, the next day.

But Jimmy was there
in his boy's room when
he woke up in the
hospital the next
morning. His son had
a broken arm, but he
healed before too long.

(PAUSE)

Yes, sir. Those rail-
road workers really
pulled together and
helped out.

TANYA:

So did you, Grandpa!
You drove the train!

HARRY:

Yes, I sure did ...

(MODEST GESTURE)

Well ... Now you two run
along. I got work to do.

SCENE 11
(MAINSET)

(LATER IN THE DAY. THE STATION IS EMPTY. SCHEMER ENTERS FROM STREET, WEARING A BAD-FITTING WIG AND BIG MUSTACHE. HE LOOKS AROUND, HEARS STACY ENTERING FROM PLATFORM, AND ASSUMES HIS "CHARACTER." SHE SEES HIM, SHAKES HER HEAD, AND GOES TO TICKET BOOTH TO DO PAPER-WORK)

(HE SKULKS IDLY AROUND FOR A SECOND, THEN HEARS KIDS LEAVING HARRY'S WORKSHOP. KIDS ENTER AND GO UP TO HIM)

MATT:

Oh, hi, Schemer.

TANYA:

Are you going to a
costume party?

SCHEMER:

Uh ... no. I just
... never mind ...

(MAYOR OF EAST SHEMP ENTERS FROM PLATFORM. HE HAS TACKY SUIT, PAPER BAG, HAS A BLUFF MANNER -- AND HE IS ANGRY. HE APPROACHES STACY AT BOOTH)

STACY:

Good morning, can
I --

SCENE 11 (CONTD)

MAYOR:

The name is Osgood
Bob Flopdinger. I'm
Mayor of East Shemp.
I'm looking for a man
named Schemer. Never
saw him before, but I
know his voice. You
seen him?

(SCHEMER STARTS IN PANIC, QUICKLY
SKULKS INTO THE LOST AND FOUND,
TRIES TO HIDE. STACY STALLS)

STACY:

Um ... Oh, Mayor
Flopdinger! We
spoke on the phone
earlier.

MAYOR:

Earlier than who?
Never mind. Point
is this: Have you
tried his sandwich
spread? I see you
have a jar.

SCENE 11 (CONTD)

(HE TAKES A JAR OF SPREAD OUT OF
BAG, SLAMS IT DOWN ON BOOTH.
STACY LOOKS AT IT, PUZZLED)

STACY:

Well, yes. I did
taste it, but ...

MAYOR:

Then I don't have
to tell you! This
stuff is not edible
by man or beast. My
shaving cream tastes
better than this!

STACY:

I'll tell Schemer you
stopped by.

MAYOR:

Thank you very much.
And tell Mr. Schemer,
if he doesn't have a
new and improved
sandwich spread in
time for lunch, he's
in big trouble. Not

(MORE)

SCENE 11 (CONTD)

MAYOR: (CONTD)

only with me, but
with every one of the
Friends of the Flowering
Cactus Ladies Auxiliary.
And that's not funny.
Believe me, I speak
from experience.

(HE LEAVES. SCHEMER EMERGES FROM
LOST AND FOUND AND LIES FLAT ON HIS
BACK ON THE GROUND)

MATT:

Schemer, are you
doing exercises?

SCHEMER:

Miss Jones, I've had
it. I'm finished.

STACY:

(GOING TO PHONE IN TICKET BOOTH)

Not quite, Schemer.
What's your mother's
number?

SCHEMER:

555-3387. Why?

(MORE)

SCENE 11 (CONTD)

SCHEMER: (CONTD)

(SUDDENLY PANICS)

No! Don't tell her!

Drop that phone!

STACY:

(INTO PHONE)

Mrs. Schemer? Stacy
Jones, at Shining Time
Station. I'm calling
to check on your recipe
for sandwich spread
... Well, we had a
question or two. Is
"C. Powder" chili
powder? I thought so!
... Well, Schemer
thought maybe it was
cocoa powder ... And
what else? ... Uh-huh
... fine. Thank you,
Mrs. Schemer. Bye.

(HANGS UP)

Okay, kids, let's
get to work.

SCENE 11 (CONTD)

SCHEMER:

You told her! I
can't believe you
told her! This is
the worst day of my
life.

STACY:

Let's see, we'll need
a bowl ... Matt, Tanya
-- come on. We've
got some shopping to do.

SCHEMER:

But ... what about me?

STACY:

Just try to stay calm!

(SHE AND KIDS EXIT)

SCHEMER:

(LEAPS UP)

She's right. What
I need is to relax.
I've got it. I'll
take a nap!

(HE LIES DOWN ON FLOOR, CLOSES
EYES FOR ONE SECOND, THEN LEAPS UP)

SCENE 11 (CONTD)

SCHEMER: (CONTD)

Forget it. I can't
sleep. Maybe some
music. Yeah. That's
it. Music.

(GOES TO JUKEBOX; INSERTS COIN,
YELLS AT IT)

Play something nice!

SCENE 12 (J)
PART 1
(INT. JUKEBOX)

(THE PUPPETS ARE POISED AT
INSTRUMENTS)

DIDI:

What nerve. We
always play some-
thing nice.

GRACE:

The selection is
"Little Black Train."

TITO:

Can we do this, like,
in a hard bop groove,
you guys?

(BEAT OF SILENCE)

Sometimes you guys
are like so square.

REX:

Fair and square.
That's us, Tex.

TEX:

Absotively, posilutely,
Rex.

SCENE 12 (J) (CONTD)

DIDI:

Just play already!

(THEY START PLAYING)

(MUSIC: "LITTLE BLACK TRAIN")

(LYRICS TO COME)

SCENE 12 (J)
PART 2
(EXT. JUKEBOX)

(INTERCUT SONG WITH: STACY AND KIDS RETURNING FROM SHOPPING WITH BIG PAPER BAG OF GROCERIES. THEY UNPACK INGREDIENTS, BOWL, SPOON, AND LABELS AND PEN ON LEDGE OF INFO BOOTH. STACY RETRIEVES FROM TICKET BOOTH CHEF'S HATS, WHICH ALL PUT ON. THEY START ADDING INGREDIENTS TO BOWL WHILE SCHEMER HOVERS ANXIOUSLY. BY END OF SONG, MIXTURE IS COMPLETE)

SCENE 13
(MAINSET)

STACY:

There. That should
do it.

SCHEMER:

Let me taste! Come on!

(SHE HOLDS OUT SPOON; HE TASTES)

SCHEMER: (CONTD)

I'm a genius!

TANYA:

You're not a genius!

Stacy is!

STACY:

Let's just say your
mother's a genius,
Schemer. But you'll
need a label.

(WRITES IT OUT ON LABEL, HOLDS UP)

"Schemer's Spread --
New Improved Blend."

SCHEMER:

Boy, I'll say.

SCENE 13 (CONTD)

STACY:

Let's put this
sandwich spread in
the jars. It's a
messy job -- we'd
better do it on the
platform.

SCHEMER:

Wait a minute! How
are we going to get
it there in time?

STACY:

Don't worry. We'll
put this batch on the
express. It'll get to
East Shemp in time
for lunch. You kids
let me know if anyone
comes in.

SCHEMER:

You know, Miss Jones,
when I go national

(MORE)

SCENE 13 (CONTD)

SCHEMER: (CONTD)

with this, I just
might have a place
for you in my
organization.

(STACY AND SCHEMER EXIT TO PLATFORM)

SCENE 14 (C)
(MAINSET)

(SPFX: MR. CONDUCTOR APPEARS
ON TICKET BOOTH NEAR CLOCK)

MATT:

Mr. Conductor, how
can Schemer make such
a big mistake, and
still be like he
always is? He's not
sorry or anything.

MR. C:

Well, he may not have
learned anything --
but you have learned
about helping people.
How it makes you feel
good. And, believe
it or not, Gordon has
just learned the same
thing. Lucky thing
for Thomas that he did,
too. But let me begin
at the beginning ...

(SPFX: THOMAS INTRO FX)

SCENE 15 (T)

(VT: THOMAS EPISODE #25.

"DOWN THE MINE")

SCENE 16 (C)
(MAINSET)

(MR. CONDUCTOR IS LEANING AGAINST
CLOCK)

MR. C:

So you see, even
Gordon can learn to
help someone besides
himself.

TANYA:

Do you think Schemer
ever will?

MR. C:

Stranger things have
happened. Not that I
can think of any ...
Anyway, ta-ta for now/
I must be gone/
to mow the dishes/
and wash the lawn.
Interesting rhyme. I
wonder how I'll do it.

(SPFX: MR. CONDUCTOR DISAPPEARS)

SCENE 17
(MAINSET)

(MATT & TANYA. MATT SIGNALS
"COME ON," AND THEY GO TOWARD
HARRY'S WORKSHOP)

(CLOCK: IT STARTS TO TURN, TO
CONNOTE TIME PASSING. STOPS
AT 5:30)

(FADE OUT)

SCENE 18
(MAINSET)

(BUSINESS AS USUAL. STACY ON
PHONE, WRITING SOMETHING DOWN.
KIDS PLAYING CHECKERS ON BENCH
IN REAR. STACY HANGS UP)

STACY:

Kids? It's nearly
time for you to go.

MATT:

We're almost done,
Aunt Stacy.

(SCHEMER ENTERS FRANTICALLY FROM
STREET)

SCHEMER:

Quick! He's coming!
I'm not here!

SCENE 18 (CONTD)

(MAYOR ENTERS FROM STREET.
SCHEMER, AT A LOSS FOR A PLACE
TO HIDE, FREEZES IN THE MIDDLE
OF THE FLOOR, PRETENDING TO BE
A MANNEQUIN)

MAYOR:

Miss Jones? I want
you to know that I
received that ship-
ment of Schemer's
sandwich spread.

STACY:

Um ... How was it?

MAYOR:

How was it? Why,
it made our Ladies
Auxiliary chicken
salad taste like a
mouthful of heaven,
Miss Jones.

(SCHEMER STARTS AND UTTERS A NOISE)

MAYOR: (CONTD)

And believe me, with
my job, I've had that
chicken salad several

(MORE)

SCENE 18 (CONTD)

MAYOR: (CONTD)

times in the past.

More than several
times. Sometimes it
seems like a million.

SCHEMER:

(COMING TO LIFE)

You mean you liked it?

MAYOR:

Who are you?

SCHEMER:

I said, did you
like it?

MAYOR:

I loved it.

SCHEMER:

I'm Schemer. It was
my recipe, and I'm
pretty much respon-
sible for the ... item.

STACY & KIDS:

Sche-mer -- !

SCENE 18 (CONTD)

SCHEMER:

Well, let me be
precise. First my
mommy invented it,
and then Matt and
Tanya and Stacy
refined it. But
otherwise it was
all me.

MAYOR:

My compliments.
And now, good evening,
all. East Shemp
never sleeps.

(MAYOR EXITS)

(SFX: TELEPHONE)

(STACY ANSWERS)

SCHEMER:

(TO MATT AND TANYA)

And you two thought
I couldn't pull it
off. Kids, I want
you to learn a lesson

(MORE)

SCENE 18 (CONTD)

SCHEMER: (CONTD)

from this: In the
sandwich spread
business, and in life
itself, you can't be a
coward. You've got to
have nerves of steel.

STACY:

Schemer? It's for you.

(SCHEMER GOES TO PHONE. STACY
REMAINS NEARBY)

SCHEMER:

Hello?

(PANIC, TERROR; DISGUISES VOICE)

Uh, no, no, you've
got the wrong party.
My name is, uh,
Skirmer ... Skrammer
... Skram -- Skramington!

(HE HANGS UP, TURNS TO RUN FROM
PHONE -- BUT STACY HOLDS OUT HER
HAND, STIFF-ARM STYLE, BLOCKING
HIM)

STACY:

Shame on you, Schemer.

(MORE)

SCENE 18 (CONTD)

STACY: (CONTD)

Hanging up on your
mother like that.

(SFX: PHONE RING)

TANYA:

Hey, Schemer! What
happened to nerves
of steel?

SCHEMER:

(ANSWERING)

Hello? ... Yes ... I
know ... of course I
know the difference
between cocoa powder
and chili powder ...
Well, chili powder
you use for chili con
carne, and cocoa powder
you use for cocoa con
carne, right? ... Oh
... hot chocolate, huh?
Okay. Yes, yes, from
now on I'll remember ...

(MORE)

SCENE 18 (CONTD)

SCHEMER: (CONTD)

okay ... bye, Mommy.

(TO THE OTHERS, SADLY)

My mommy was very
disappointed in me.

STACY:

Don't feel bad, Schemer.
We all make mistakes.
You know, once when I
was a little girl, I
tried to make a lemon
meringue pie. And
the recipe called for
the whites of five
eggs. So I cracked
open an egg, and all I
saw was the yellow
part, and a clear part.
The only part of the
egg that was really
white was the shell.
So I used five egg-
shells.

SCENE 18 (CONTD)

SCHEMER:

So? How'd it turn
out?

STACY:

Schemer, the white of
the egg is the clear
part. You don't cook
with eggshells. It
was AWFUL! It was
just a bunch of sugary
glop that went
KKKRRRRUUNNNCCCHHHH!!

(ALL BREAK UP, AND OVER THEIR LAUGHTER
WE ...)

(FADE)